

# Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini

old-timey jazz arrangement for SSA voices and piano

Vocal / Piano

Music and Lyrics by  
PAUL VANCE and LEE POCKRISS

Quick swing  $C_{DIM}^7$   $A\flat^7$

Piano

4 SOLO 1: **A**

She was a - fraid to come out \_\_\_ of the

$G^7$   $C_{MI}$

7 SOLO 2:

lock - er; She was as nerv-ous as she could be. \_\_\_ She was a -

$G^7$   $C_{MI}$

10

fraid to come out \_\_\_ of the lock-er; She was a - fraid some-bod - y would see.

*DDIM* *G<sup>7</sup>*

13

SOLO 3:

One, two, three, four, \_\_\_ tell \_\_\_\_\_ the peo - ple what she wore

*Cm<sup>6</sup>*

**B**

16

It was an it - sy - bit - sy tee - nie-wee - nie yel - low pol - ka -

*G<sup>7</sup>* *Cm<sup>6</sup>*

20

dot bi-ki - ni that she wore for the first time to - day;

$G^7/D$   $C\#DIM^7$   $G^7/D$   $G^7$   $CmI^6$   $G\#MI^7(b5)$   $C^6/G$

24

An it - sy - bit - sy tee - nie-wee - nie yel - low pol - ka -

$CmI^6$   $G^7$   $CmI^6$

dot bi - ki - ni so in the lock - er she want - ed to stay.

G7

(One, two, three, four, stick a - round we'll tell you more!)

CMI

SOLO 4:

C

She was a - fraid to come out in the

G7

CMI

SOLO 5:

37

o - pen And so a blan - ket a - round she wore \_\_\_\_\_ She was a -

*G*<sup>7</sup> *C**M**I*

40

fraid to come out \_\_\_\_\_ in the o - pen And so she sat bun - dled up on the shore.

*D**D**M* *G*<sup>7</sup>

TUTTI:

**D**

43

In that it - sy - bit - sy tee - nie - wee - nie yel - low pol - ka -

*C**M**I*<sup>6</sup> *G*<sup>7</sup> *C**M**I*<sup>6</sup>

47

dot bi - ki - ni that she — wore for the first time to - day;

$G^7$   $Cdim^7$   $G^7/D$   $G^7$   $Cm^b$   $G\#m^7(b5)$   $C^b/G$

51

An — it - sy - bit - sy tee - nie - wee - nie yel - low pol - ka -

$Cm^b$   $G^7$   $Cm^b$

55

dot bi - ki - ni so in her blan - ket she want - ed to stay.

C<sup>7</sup>

59

(One, two, three, four, stick a - round we'll tell you more!)

CmI

E

G<sup>7</sup> CmI<sup>6</sup>

67 *G*<sup>7</sup> *C*<sup>dim</sup><sup>7</sup> *G*<sup>7</sup>/*D* *G*<sup>7</sup> *C*<sup>mi</sup><sup>6</sup> *G*<sup>#mi</sup><sup>7(b5)</sup> *C*<sup>b</sup>/*G* *C*<sup>mi</sup><sup>6</sup>

71 *G*<sup>7</sup> *C*<sup>mi</sup><sup>6</sup>

75 *A*<sup>b</sup><sup>7</sup> *G*<sup>7</sup>

*freely*

*Ped.*

79 **SOLO 6:** **F**

Now she's a - fraid to come out of the wa - ter And I won - der what she's gon - na

*C*<sup>mi</sup> *G*<sup>7</sup>

*mp*

\* *ominous tremolos*



83

do Now she's a - fraid to come out of the wa - ter And the poor lit - tle girl's turn - ing

Cmi Fmi G<sup>7</sup>

Moderato

87

blue!

Cmi<sup>6</sup>

*gradual accel.*

G

Quick swing

*a tempo*

It was an it - sy - bit - sy tee - nie - wee - nie yel - low pol - ka -

G<sup>7</sup> Cmi<sup>6</sup>

*mf*

95

dot bi-ki - ni that she wore for the first time to - day;

$G^7$   $Cdim^7$   $G^7/D$   $G^7$   $Cm^6$   $G\#m^7(b5)$   $C^6/G$

99

An it - sy - bit - sy tee - nie - wee - nie yel - low pol - ka -

$Cm^6$   $G^7$   $Cm^6$

103

dot bi - ki - ni so in the wa - ter she want - ed to stay.

C<sup>7</sup>

107

**H**

From the lock-er to the blan - ket, From the blan - ket to the shore,

Cmi G<sup>7</sup> Cmi<sup>6</sup>

111

From the shore to the wa - ter, \_\_\_

G<sup>7</sup>

115

Yes, there is - n't an - y more!

Cdim<sup>7</sup>

118

Yeah! \_\_\_

A<sup>b</sup>7 G<sup>7</sup> Cm<sup>6</sup>